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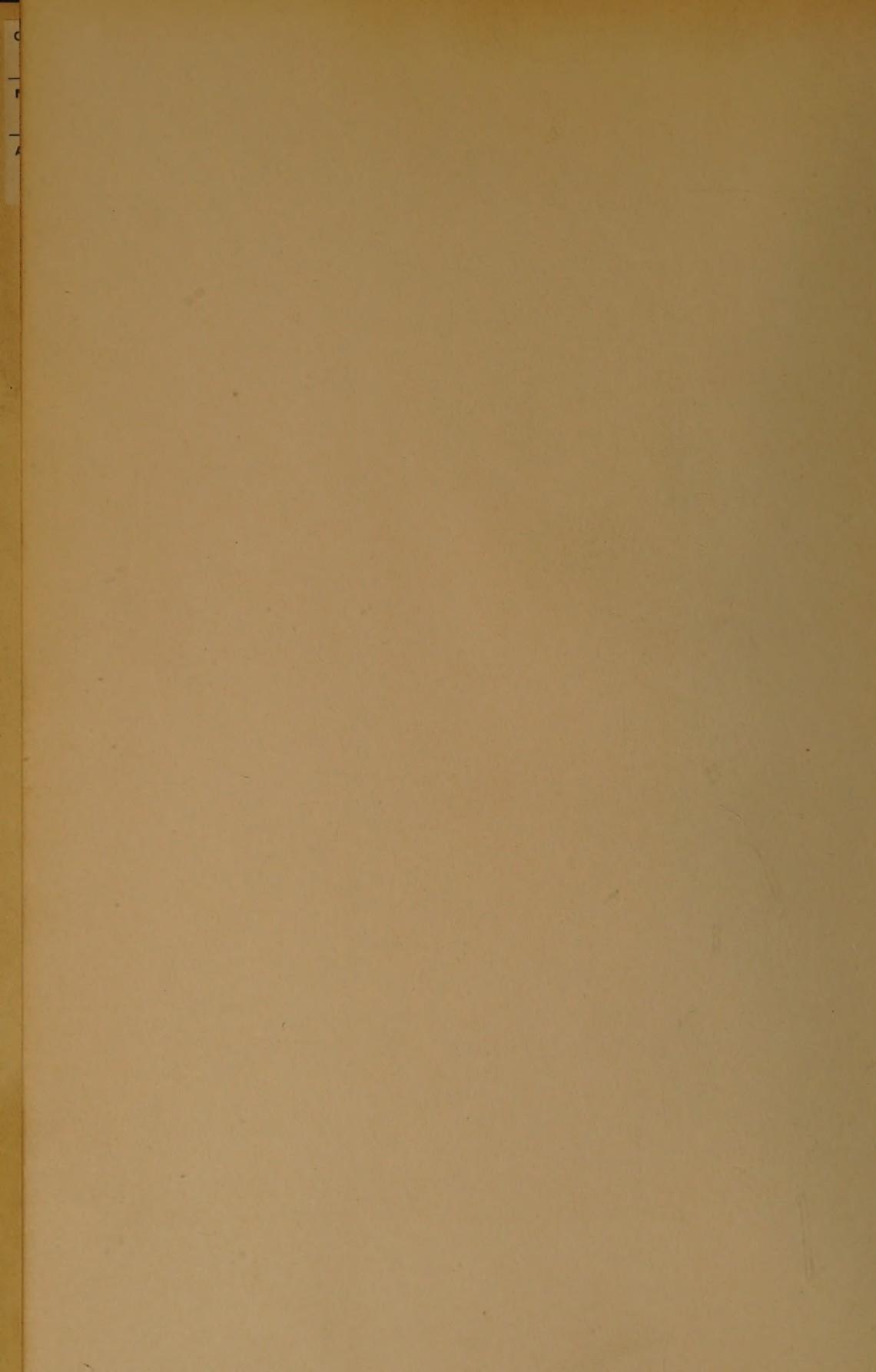
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PRIMITIVES AND OTHER OLD MASTERS

BELONGING TO

NICOLAS RIABOUCHINSKY

MOSCOW

FROM THE COLLECTION OF



PRINCE GOLINICHEFF-KOUTOUSOFF

PERSONAL SECRETARY TO HER MAJESTY
THE DOWAGER EMPRESS MARIE FEODOROVNA

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

NEW YORK

BRUSH AND LOOM IN ANCIENT PAST

Riabouchinsky Primitives
and Chinese Rugs from
Tiffany Studios.

WORKS BY THE LATE WILLIAM KEITH

Tribune APRIL 21, 1916 4.22.16
The Russian Leon Gaspard's
Brilliant Impressions of the
War at Reinhard Gallery.

By ROYAL CORTISSOZ.

Seven years ago there was organized in Petrograd, by the managers of the art journal "Starye Gody," an exhibition of old masters from the palaces and private collections of Russia. It made a profound impression, which was deepened when Van Oest, of Brussels brought out a well illustrated book on the subject. Everybody had always known the fame of the great collection at the Hermitage, but few were aware of the artistic riches lying in scores of other galleries. M. Weiner, in the opening pages of the volume aforesaid, made it plain, too, that the Russian connoisseur had long been active in the European markets. In New York at the present moment there may be seen some interesting evidences of this fact. M. Nicolas Riabouchinsky, of Moscow, is showing at the American Art Galleries thirty-two old paintings from the collection of Prince Golmicheff-Koutousoff, functionary in the imperial circle at Petrograd. They will be sold at the Plaza next Wednesday evening. Apart from their intrinsic merits, they awake amused reflections on what the Germans, looking around for excuses for their crimes against civilization, are wont quaintly to call "the Slav peril." At this particular time, when the world is rejoicing over the landing of Russian troops in France, it is peculiarly appropriate and pleasing to note also another testimony to Russia's interest in the things of the mind.

Though this is not a great collection it has a very serious and beguiling character. The traffic of the Russian Court with the French in the eighteenth century, which promoted the importation into the country of much of the more frivolous art of that period, is recalled here by only a single minor piece, the little "Sleeping Nymphs," attributed to the school of Boucher. All the other paintings are of a grave significance. There are several devotional subjects of the Italian school. For pure charm the best of these is the "Madonna and Child," given to the school of Leonardo, a work whose Milanese origin is unmistakable, not only in the type of the Madonna's face and head, but in the sweet sentiment pervading the whole composition. The two paintings by Sodoma and the Madonnas by Lippi and Piero di Cosimo, if not of the highest quality, are at all events characteristically beautiful examples of the earlier Italian tradition. We

would give almost as much appreciation to the "Portrait of a Man," assigned to Moroni. When that master is at his best he is superb. This canvas was one of his pot-boilers. But a pot boiler by Moroni is not to be despised. The second of the two French pictures, the "Bacchanal," by Poussin, is admirably representative of his quality, both in the noble landscape and in the vivid rout of nymphs and satyrs.

But the special import of this exhibition is traceable to the northern primitives and their successors. It is strongest in the landscapes of Patinir, Pieter Breughel and Herri Met de Bles, those naive masters who turned nature into a kind of child's dream, getting the scene with romantic castles, peopling it with figures half humorous (to our modern eyes) and half stately, and somehow contriving—despite their essentially topographical hypothesis of wood and mountain—to fill their paintings with an exquisite atmosphere. They had color; they had—in their way—light and air, and especially they had imagination. All the pictures in this category count with real weight in the show. As pendants to them or as the full fruits of the inspiration they embody we may cite the lovely "Waterside with Boats," by Salomon Ruisdael, the "River Fishing Scene," by Van Goyen, and the "Milking Scene," by Paul Potter. These are all masterly illustrations of the more refined naturalism of the Low Countries. The figure subjects by the primitives include a jewel by Mabuse, the "Virgin Enthroned," an interesting if not altogether convincing "Christ Amongst the Doctors," attributed to Jerome Bosch, a slightly more persuasive "Flight into Egypt" given to Van der Goes, a couple of fine panels by Gerard Van der Meire, and two curious panels by an anonymous fifteenth century German. The "Peasants Fighting," by the elder Breughel, the portraits by Amberger, Van Dyck and Moreelse, are of slight interest. The portraits by Cranach are of no greater value, but his "Madonna and Child" is a sound souvenir of his art. In the entire company of paintings there are but three or four things that are quite negligible. In the main, as we have indicated, it justifies itself in a delightful manner.

The upper rooms are filled with ancient Chinese rugs and carpets from the Tiffany Studios, a collection of 145 pieces which will be sold next Friday and Saturday afternoons. There is one astounding object in the lot, the grand temple carpet (No. 145), which was made for the late Empress Dowager, a masterpiece in orange and apricot measuring a little more than 32 by 31 feet. In its vastness and in its beauty it is a mightily dominating affair. But there is choiceness everywhere in this exhibition. One has only to step into the next room, for example, to observe the Chinese artist working on a much smaller scale and in a more intimate mood with equal success in the exquisite "Seventeen-Medallion Rug" (No. 124), a little miracle in blue and ivory. We attempt no further specific comment. The collection as a whole is a joy.

RARE OLD MASTERS IN NEW ART SALE

Unusual Interest in Collection
of Dowager Empress's
Sister
Secretary.

4.22.16
TIFFANY RUGS OFFERED

Interest in the art season now nearing its close will be kindled afresh by some collections just placed upon public view in the galleries of the American Art Association. These are the old masters belonging to Nicolas Riabouchinsky of Moscow, Russia, the Chinese rugs of the Tiffany studios, and an extensive set of old views of New York and old maps.

The Riabouchinsky pictures formerly belonged to Prince Golmicheff-Koutousoff, personal secretary to the dowager empress, Marie Feodorovna, and were once housed in the Winter Palace, Petrograd.

These paintings are all ancient and some come under the category of primitives. The nearest to our epoch is an eighteenth century panel, ascribed to the school of Bouches. There is a portrait by Moroni and Madonnas by Piero di Cosimo and Filippo Lippi, but for the most part the work is northern, Flemish, Dutch and German.

Contain Much to Interest.

Such interesting and distinguished primitive paintings have not appeared in an auction here for a long time, certainly not this season. The separate works of art will appeal to persons of taste, and the collection as a whole has so much homogeneity that it may be recommended to those who take pleasure in a gallery that is the result of a consistent and informed standard. Even the landscapes are imaginative in quality and will succeed greatly with all those who bring this faculty to bear in their admiration of pictures.

A landscape by J. D. Patinier, a Flemish painter, is given the place of honor in the gallery, possibly not so much because it leads the collection in importance as for its decorative value. It is, however, an important landscape. It shows a wide expanse of territory with all the details that the mediaeval mind loved to dwell upon. There is a wide river with a turreted castle upon an island, and there are wild crags, battlemented gates, all sorts of activities in the distance, a nativity at one side, peasant pilgrims at the other, and in the middle foreground upon a curious bridge, a philosopher all alone, musing possibly upon the vanities of this life. This bridge is cleverly placed to frame in the wide river which otherwise would have divided the interest of the painting into two hopeless halves.

This Patinier landscape and also those by Josse de Monper and Pieter Breughel the third are decorations that one would decidedly not grow tired of soon. The De Monper landscape, to which figures by Breughel have been added, is amazing in detail and in the truth of the detail. It has somewhat the air of a setting for a grand opera, say, by Weber or Wagner, and from a cleft in a wooded foreground one peers out upon a wide valley. This valley is bathed

in atmospheric blues like the background to Leonardo's "Mona Lisa," but is infinitely more precise than that famous landscape. The figures in the picture are few, but they are scattered over the foreground in just the right places.

Dominated by "Holy Family."

The opposite wall of the gallery is dominated by a "Holy Family," by the great Sodoma of Sienna, which, in addition to its religious tenderness and rich color, is, like all the other works in the Riabouchinsky collection, eminently decorative. The Virgin is a gracious and beautiful type. She holds the infant Christ in her lap, who regards the infant St. John serenely. St. Joseph is at the right in an attitude of worshipful humiliation. The Van der Goes "Flight into Egypt" is a small panel excellently designed, and so, too, are the altar panels by Gerard van der Meere, clearly and straightforwardly realistic in the Flemish style.

A portrait of a man by Lucas Cranach the elder shows a robust personage of middle age of great force of character. The artist has taken especial pleasure in the textures of the flesh, the hair of the head and beard and also of the fur-tippet, which are carefully differentiated. The great Frenchman, Nicolas Poussin, is represented by a charming "Bacchanal," in which there is dancing and revelry in a classic grove beside a statue to Bacchus. The Moroni portrait is a three-quarter length of a bearded, melancholy man, in a cloak and ruff.

Two pictures of the German school, painted in the fifteenth century, portray episodes in the life of St. Catherine and incidentally give one vivid ideas of certain historic atrocities. St. Catherine in one picture is seen in the act of martyrdom. Callous torturers ignite the fire at her feet. A bearded man who watches the scene in terror, is himself, haled before the emperor in the companion picture and by the looks of the torturers is to receive short shrift. Van Aeken's "Christ with the Doctors," Christoph Amberger's "Portrait of Charles V." Paul Potter's "Milking Scene" and the Lucas Cranach "Madonna" are among the other notable works in the display.

Art Collection from Russia Has Fine Old Masters

Thirty-Two Pictures, Some of Them

Primitives, Brought Here by Nicholas Riabouchinsky To Be Sold.

422-6 Herald

Thirty-two paintings brought to this country recently by Nicholas Riabouchinsky, of Moscow, who is an agent of the Russian government in the placing of war orders in this country, were placed on exhibition yesterday at the American Art Galleries, No. 6 Madison Square South, preparatory to their dispersal at auction next Wednesday evening in the ballroom of the Plaza Hotel. All of the paintings are from the collection of Prince Golinicheff-Koutousoff, personal secretary to the Dowager Empress Marie Feodorovna.

The collection is rich in works by primitive painters and by the old masters. One of the most interesting is "Madonna and Child, with St. John and Cherubs," by Lucas Cranach the elder, a work that is typical in color and subject of the early German school. The Virgin, Saxon in features, has yellow hair, smooth over the head and falling in ringlets upon the shoulder. The cherubs have blue-green wings. The Christ Child, standing in the lap of the Virgin, offers an apple to the infant St. John. The picture is dated 1525.

An interesting painting of the French school is "A Bacchanal" by Nicholas Poussin. A statue of Bacchus is sheltered in a pleasant landscape. Fauns play on their pipes and nude nymphs dance. "Landscape with Representation of the Nativity" is a work most beautiful in color by Patinir, sixteenth century Flemish master, with a panoramic landscape having a river, a city and a castle in the distance. Another Flemish sixteenth century picture of enchanting beauty of color, with its ultramarines and reds, is "A Mountain Landscape with Abraham's Sacrifice of Isaac," by Met de Bles. The scenery is of the noblest and is interpreted in a fine romantic key.

The two oldest pictures in the collection are a pair of fifteenth century German primitives, one depicting the martyrdom of St. Catherine and the other showing the fate of her earthly lover. These pictures are most typical of the early German school, with vigorous drawing and nothing undone to indicate the villainous character of the torturers. The colors are as bright, apparently, as they were on the day they were painted.

A fifteenth century Dutch picture is "Christ with the Doctors in the Temple," by Jerome Bosch, an interior with brown tones and vigorous characterization. A fine fifteenth century Flemish example is "Flight into Egypt," by Hugo van der Goes, bright in color and tender of sentiment. The early Italian master Sodoma is represented by two works, "The Holy Family with St. John," most beautiful in

color, and "Madonna and Child," an exquisite piece of both because of its figures and the fine landscape and sky.

Other fine pictures are Piero di Cosimo's "Madonna and Child," and an altar panel by Van der Meere, a Flemish master of the fifteenth century; a "Madonna and Child" by the German sixteenth century master, Joos van Cleef; "A Waterside with Boats" by Salomon van Ruisdael and a small work of the most exquisite draughtsmanship, a "Virgin Enthroned," by Jan van Mabuse. Especially notable is a "Milking Scene" by Paulus Potter, with a herd of cows and a milkmaid in the foreground and beyond a row of trees and a farmstead.

There are three notable portraits in the collection, a remarkable "Portrait of a Man" by Lucas Cranach the elder, dated 1532; a "Portrait of Martin Luther" by the same artist and a "Portrait of Charles V. of Germany and I. of Spain" by Christopher Amberger, the German master.

Times ART NOTES. 422-6

Early German and Flemish Pictures at the American Galleries.

Visitors to the American Art Galleries up to Wednesday of next week will feel as though they had dropped into the Staedel Museum at Frankfort on their way uptown. Primitives and other old masters belonging to Nicolas Riabouchinsky of Moscow are on view. They were part of the collection of Prince Golinicheff-Koutousoff, and consist chiefly of German and Flemish pictures, with a few of Italian and two or three of Dutch origin. In that crepuscular region occupied by such painters as Joachim Patinir and Herri met de Bles names are of little importance to the public. Experts meet and separate over them, and the field is that of battle. The catalogue of the present collection is discreetly compiled, without a trace of claim to knowledge concerning the attributions, without even the usual patter of information as to earlier sales, but with detailed and careful descriptive text and an illustration for each item.

The pictures differ greatly in interest. The panel given to Jerome Bosch would have delighted the soul of Daumier. It is an unconventional rendering of the temple scene with Christ and the doctors. The interior of the place represented is rich in luminous brown shadows. Two arched windows and an arched doorway give upon a street. The eight doctors wear varying expressions of interest or indifference, and far in the background crouches the child Christ, his importance as an element of the scene minimized. The temperament of the artist is precisely that in which Daumier drew his famous courtroom series. A primitive touch is the introduction of a beautifully painted butterfly in the foreground near the edge of the panel.

The Patinir landscape is an impressive composition, with rocks and landscape, a little town, a decorative river, bridges, and human figures assembled under a deliberately composed sky. The color is pure and lively, and the figures of the foreground are triumphs of individuality, dramatic in pose, gesture, and expression.

To Hugo van der Meere, a fifteenth century painter of Ghent, are given two fine little panels, evidently the wings of a triptych, in one of which the gray Gothic architecture is enhanced by a pentequin in gold, with brilliantly decorative effect. A sensitive portrait of a young man by Paulus Moreelse is one of the things over which one lingers even at the risk of missing the ornate Mabuse. Other fine portraits are by

Cranach and Christoph Amberger. The pensive master of the "Death of the Virgin" is credited with a charming panel, a "Madonna and Child," in a landscape, appealing in expression and rich in delicately executed detail. A "Crucifixion," by Marcellus Koffermann, is interesting chiefly for the modernity of the feeling and the particular beauty of the figure of St. John, distinguished and Giottesque.

A portrait of Martin Luther is ascribed with very little probability to the elder Cranach, to whom is also given the large "Madonna and Child with St. John and Cherubs," a painting that has been transferred from its original panel to canvas and that is apparently part of a much larger composition. The face of the Madonna has the whimsical innocence of Cranach's women, and the hair and transparent veil are painted with his characteristic refinement of execution. The hands also are his typical long-fingered hands, and the fingernails have the frank line of black which primitive literalness takes unresisting from the grubby little models of the day for saints and holy children. It is an engaging picture, not wholly explained in its present condition. The collection is one to pique the interest of the student and attract the attention of the experts.

In the upper gallery is a fine collection of old Chinese rugs and carpets from the Tiffany Studios, one of which is extraordinary for its combined great size and beauty. In the Print Room is a large collection of views and maps of old New York and other American cities.

Art at St. Mark's.

Old Peter Stuyvesant is going in for art quite seriously. In addition to the Winter exhibitions at his "Bouwerie" clubhouse there is now an exhibition of paintings on view in the Hall of St. Mark's-in-the-Bouwerie by Lewis E. Herzog; Mr. Herzog is a well-trained painter and a much medaled artist, who has preferred this quiet little gallery looking out on a daffodil bed to the dealers' galleries for showing his pictures. You have to make your way along the path running beside the graveyard of the church under the stern gaze of the Stuyvesant statue to reach the hall, and it cannot be said that the pictures are in a good light when you get there, but they are well worth seeing. "The Amsterdam Flower Market" in particular is a piquant arrangement of color and expressive movement, an occasional figure detaching itself from the rich foreground mass with an individual gesture and attitude.

KOBBE

By GUSTAV KOBBE.



OW a collection of old masters that once belonged to Prince Goliniccheff-Koutousoff, personal secretary to the Dowager Empress Marie Feodorovna, Winter Palace, Petrograd, is now over here to be sold by the American Art Galleries, Madison Square South, is, after all, a simple matter. This is true, even though it is more than four thousand miles as the crow flies from Nevski Pros-

pect to the square where the hours are chimed from the Metropolitan Tower and Farragut in bronze listens for eight bells.

Because Mr. Nicolas Riabouchinsky, of Moscow, is a very wealthy man, he bought the collection of Prince Goliniccheff-Koutousoff. Because Russia is at war, Mr. Riabouchinsky is in New York engaged in the service of his country in certain matters connected with the purchase of war supplies. Because he is here he has discovered that in this land of Bethlehem Steel, U. S. Steel, Crucible Steel and other "war brides," works of art sell at higher—much higher—prices than they do on the Continent even in the most favored times, let alone now. That is why the former Goliniccheff-Koutousoff collection of paintings will be placed on view next Saturday in the American Art Galleries and will remain there on exhibition until the following Wednesday, when, the old masters will be taken to the Hotel Plaza and—rap, rap, rap—be sold at public vendue to the buyers upon whose bids Mr. Kirby's pencil descends with a final rap.

Wealthy Russians have long been collectors of art and especially of ancient paintings and objets d'art. The Eremitage, Petrograd, is one of the great public collections of the world. It fixes a standard so high that it would seem impossible for a Russian of culture to go astray either in forming a gallery or in appreciating a collection that may have come to him by inheritance or purchase. Mr. Riabouchinsky's collection is catalogued as containing old masters "of the Northern and Southern schools"—that is, paintings by masters of the Low Countries and Germany, and by those of France and Italy.

The Fleming Hugo van der Goes is represented in the catalogue by an altar panel, a "Flight Into Egypt," and there is another panel by the Flemish artist Gerard van der Meere, with what is probably a companion piece by the same artist; the two panels most likely being wings of a triptych.

Also of the "Northern school" is the portrait of a young man by Moreelse. The dark brown hair of this young man is brushed up into a roll at the top of the head and at the sides brought forward into a single curl, formerly the war lock of Central Europe, though the custom may now have gone out. Nor is the subject of that part of Europe, but more likely Italian. Another portrait of a young man, painted in golden brown tones, the hair curling low on the forehead and falling over the ears in cavalier ringlets, is catalogued as by Van Dyck. As in practically all the Van Dyck portraits, the costume, due partly, of course, to the picturesqueness of the period, is attractive. The broad linen collar, fitting close under the chin, is edged with spikes. The slashed sleeves

of the tunic disclose undersleeves of lawn with lace cuffs. Around the waist is a sash.

One would like to see—and certainly any artist-cabinet maker would like to see—the original of the throne in Mabuse's "Virgin Enthroned." For the figures are so dwarfed by the huge, elaborately carved throne that it is a picture of the throne rather than of the Virgin and Child. And the throne was well worth painting.

For it is an elaborate construction, the design one of the Flemish Renaissance. The throne rises from a low white marble dais right to the top of the picture, and must even be imagined as continuing slightly above it. The canopy is crowned with a circle enclosing the winged head of a cherub. There are two carved newel posts and two large carved pendants that droop from the canopy, the design being in conventionalized fleur-de-lis. Through a baluster and scroll carving in the back there is afforded a glimpse of the landscape, which also extends to either side of the throne. It is likely to have been copied from a then existing piece of carved woodwork, which, from its importance, it would be interesting to identify.

There is a special reason for calling attention to the "Madonna and Child," attributed to the Milanese school of Leonardo da Vinci. Almost any owner of a collection of which this picture was a part would have it restored in the lower left hand corner and along the left arm and sleeves of the Virgin and the

legs of the Child. When I saw the picture I asked if it was not to be restored. I was told, however, that Mr. Riabouchinsky's instructions were that it was to be left untouched. Evidently his view is that the picture as in its present state should go into the sale and its restoration or non-restoration be left to the preference of the purchaser. Incidentally, cautious work done by an expert restorer would not harm the picture, but I presume it is the owner's view that he is selling his paintings as they are, not as they might be made to appear. Yet it would not be surprising if in the case of this picture he were persuaded to have a little legitimate restoring carried out on it.

32 OLD MASTERS

BRING ONLY \$31,850

A Beautiful Sodoma, "The Holy Family with St. John," Brings Top Price, \$8,500.

ART MUSEUM A BUYER

Pays \$2,500 for Patinir's "Landscape with Representation of the Nativity"—A Potter for \$1,775.

A collection of beautiful pictures, primitives and other old masters, belonging to Nicolas Riabouchinsky of Moscow, Russia, were sold under the auspices of the American Art Galleries, Thomas E. Kirby, auctioneer, in the ballroom of the Plaza last evening, the thirty-two pictures bringing \$31,850.

The small audience showed the notable lack of interest of the American public in old pictures. The greater number of the pictures were panels, there being only three regular canvases in the collection, and one picture transferred from a panel to canvas.

A beautiful Sodoma, a tondo, "The Holy Family with St. John," No. 22, a sweet-faced Madonna and children, St. Joseph, earnest and dignified, with a landscape in tones of blue and white in the background, brought the highest price of the evening, going to the Kleinberger Galleries for \$8,500. The picture was said to be valued at \$15,000.

Bryson Burroughs, representing the Metropolitan Museum of Art, purchased a "quaint and interesting picture, a "Landscape with Representation of the Nativity," by Joachim D. Patinir or Patinier, No. 29, a Flemish artist of the last half of the fifteenth and beginning of the sixteenth century. It went to the Museum for \$2,500.

Scene of the Nativity.

The picture is a quaint involved scene. In a court in the foreground is the scene of the Nativity. There are other small figures, a stream of water with what appears to be a medieval castle in the centre connected with the land by a bridge; a town, winding roads, bridges, rolling ground partially covered with trees, in the centre of the background an enormous turreted rock, and there is the warm blue sky seen in many old pictures.

An interesting Paul Potter, "Milking Scene," No. 7, a row of slight feather-topped trees, in the field are sheep, with the cows gathered to be milked by a picturesque maid, a quaint house, a large gate, a stream and bridges, with a tender sky, brought one of the higher prices of the evening, going to Bernet, agent, for \$1,775. A delightful "Madonna and Child," Filippo Lippi, No. 17, went to Seaman, agent, for \$1,550. "A Bacchanal," by Nicolas Poussin, No. 32, one of the few canvases in the collection, went to the same buyer for \$1,600. The seductive "Sleeping Nymphs Surprised by Satyrs," School of Boucher, No. 9, went to D. George Dery, for \$100.

The Pictures and Prices.

Following is a full list of the pictures with names of artists, purchasers, and prices:	
1—Portrait of a Young Man, (panel)—Paulus Moreelse; R. Ederheimer.....	\$150
2—Portrait of Martin Luther, (panel)—Lucas Cranach the Elder; E. K. Stringer.....	100
3—Portrait of a Young Man, (panel)—Anton Van Dyck; Seaman, agent.....	400
4—The Virgin Enthroned, (panel)—Jan (Gossart) van Mabuse; Bernet, agent.....	525
5—Madonna and Child with Angels, (panel)—Hendrik van Balen and Jan Brueghel; Bernet, agent.....	675
6—The Crucifixion, (panel)—Marcellus Koffermans; Edward Stone.....	250
7—Milking Scene, (panel)—Paul Potter; Bernet, agent.....	1,775
8—Portrait of a Man, (panel)—Lucas Cranach the Elder; Kleinberger Galleries.....	550
9—Sleeping Nymphs Surprised by Satyrs, (panel)—School of Boucher; D. George Dery.....	700
10—A Waterside With Boats, (panel)—Salomon Van Ruisdael; A. S. Van Wezel.....	1,050
11—River Fishing Scene, (panel)—Jan Van Goyen; A. S. Van Wezel.....	550
12—Peasants Fighting, (panel)—Pieter Brueghel the Elder; E. K. Stringer.....	300
13—Landscape with Figures, (panel)—Josse de Momper and Pieter Brueghel, III; Bernet, agent.....	550
14—Madonna and Child, (panel)—Joos Van Cleef, the Elder (Master of the Death of the Virgin); Edward Stone.....	550
15—Madonna and Child, (panel)—Giovanni Antonio Bassi—Sodoma; K. Ederheimer.....	700
16—Madonna and Child, (Panel)—Leonardo da Vinci, (attributed to the Milanese School of); R. Ederheimer.....	1,050
17—Madonna and Child, (Panel)—Filippo Lippi; Seaman, agent.....	1,550
18—Altar Panel, (Panel)—Gerard Van der Meere; J. Goudard.....	1,250
19—Altar Panel, (Panel)—Gerard Van der Meere; J. Goudard.....	650
20—Portrait of Charles V. of Germany and I. of Spain, (Canvas)—Christopher Amberger; Van Wezel.....	325
21—Madonna and Child, (Panel)—Piero di Cosimo, (di Lorenzo); Seaman, agent.....	1,100
22—The Holy Family with St. John, (panel), (Tondo)—Sodoma; Giovanni Bassi.....	8,500
23—Flight into Egypt, (panel)—Hugo Van der Goes; R. T. Oliver.....	550
24—Christ with the Doctors in the Temple, (panel)—Hieronymus van Aeken, Jerom Bosch; M. de Brazei.....	825
25—Martyrdom of S. Catherine, (panel)—German School; E. K. Stringer.....	300
26—Prisoner Before an Emperor, (panel)—German School; E. K. Stringer.....	225
27—Landscape with Figures, (panel)—Josse de Momper and Pieter Brueghel, III; A. S. Van Wezel.....	650
28—A Mountain Landscape with Abraham's Sacrifice of Isaac, (panel)—Hendrik Met de Bles; J. M. Wimble.....	600
29—Landscape with Representation of the Nativity, (panel)—Joachim D. Patinir; Bryson Burroughs, for Metropolitan Museum of Art.....	2,800
30—Portrait of a Man, (canvas)—Giovanni Battista Moroni; T. Sedgewick.....	550
31—Madonna and Child with St. John and Cherubs, (canvas, transferred from panel)—Lucas Cranach the Elder; T. Brummer.....	900
32—A Bacchanal, (canvas)—Nicholas Poussin; Seaman, agent.....	1,000

\$31,850

The pictures were formerly of the collection of Prince Golmicheff-Koutousoff, personal secretary to the Dowager Empress Marie Feodorovna, Winter Palace, Petrograd.

RUSSIAN PAINTINGS ARE SOLD AT \$31,850.

Sodoma's "Holy Family With St. John" Fetches the Top Figure, \$8,500.

MUSEUM ONE OF BUYERS

The art collection of Nicholas Riabouchinsky, which formerly belong to Prince Golmicheff-Koutousoff, secretary to the Dowager Empress Marie Feodorovna, was sold last evening in the ballroom of the Plaza Hotel by the American Art Association.

Possibly because the collection was a small one (there were only thirty paintings in it), or possibly because many of the artists were unfamiliar to New York collectors, the audience was not a large one. It included, however, most of the well known dealers, and the Metropolitan Museum of Art was among the purchasers. The total for the sale was \$31,850.

A composition by Sodoma of the "Holy Family With St. John" brought the leading price, selling to the Kleinberger Galleries for \$8,500. The landscape by Patinir, for which the Metropolitan Museum of Art gave \$2,800, is a charming transcript of mediævalism, with quaint castles upon crags and one upon an island in a river.

The list of pictures with buyers and prices follows:

1—Paulus Moreelse, "Portrait of a Young Man"; R. Ederheimer.....	\$150
2—Lucas Cranach the Elder, "Portrait of Martin Luther," E. K. Stringer.....	100
3—Anton Van Dyck, "Portrait of a Young Man," W. W. Seaman, agent.....	400
4—Jan Van Mabuse, "The Virgin Enthroned," O. Bernet, agent.....	525
5—Hendrik Van Balen and Jan Brueghel, "Madonna and Child With Angels," O. Bernet, agent.....	675
6—Marcellus Koffermans, "The Crucifixion," Edward Stone.....	250
7—Paul Potter, "Milking Scene," O. Bernet, agent.....	1,775
8—Lucas Cranach the Elder, "Portrait of a Man," Kleinberger Galleries.....	550
9—School of Boucher, "Sleeping Nymphs Surprised by Satyrs," D. George Dery.....	700
10—Salomon Van Ruisdael, "A Waterside With Boats," A. S. Van Wezel.....	1,050
11—Jan Van Goyen, "River Fishing Scene," A. S. Van Wezel.....	550
12—Pieter Brueghel the Elder, "Peasants Fighting," E. K. Stringer.....	300
13—Josse de Momper and Pieter Brueghel, 3d, "Landscape With Figures," O. Bernet, agent.....	550
14—Joos Van Cleef the Elder, "Madonna and Child," Edward Stone.....	550
15—Sodoma, "Madonna and Child," R. Ederheimer.....	700
16—Leonardo da Vinci, "Madonna and Child"; R. Ederheimer.....	1,050
17—Filippo Lippi, "Madonna and Child"; W. W. Seaman, agent.....	1,550
18—Gerard Van der Meere, altar panel; J. Goudard.....	1,250
19—Gerard Van der Meere, altar panel; J. Goudard.....	650
20—Christoph Amberger, "Portrait of Charles V. of Germany"; A. S. Van Wezel.....	325
21—Piero di Cosimo, "Madonna and Child"; W. W. Seaman, agent.....	1,100
22—Sodoma, "The Holy Family With St. John"; Kleinberger Galleries.....	8,500
23—Hugo Van der Goes, "Flight Into Egypt"; R. T. Oliver.....	850
24—Jerom Bosch, "Christ With the Doctors in the Temple"; M. de Brozik.....	825
25—German school, "Martyrdom of S. Catherine"; E. K. Stringer,	300

26—German school, "Prisoner Before an Emperor"; E. K. Stringer.....	225
27—Josse de Momper and Pieter Brueghel III, landscape with figures; A. S. Van Wezel.....	650
28—Herr Met de Bles, "A Mountain Landscape With Abraham's Sacrifice of Isaac"; J. M. Wimble.....	600
29—Joachim D. Patinir, "Landscape With Representation of the Nativity"; Metropolitan Museum.....	2,800
30—Giovanni Battista Moroni, "Portrait of a Man"; T. Sedgewick.....	350
31—Lucas Cranach the Elder, "Madonna and Child With St. John and Cherubs"; T. Brummer.....	900
32—Nicolas Poussin, "A Bacchana"; W. W. Seaman, agent.....	1,600

Game of Roulette Figures in \$45,000 Lawsuit Mystery

Lawyer for Complainant Against
Russian Arms Agent Silent on
Details of Action.

The fact that there was an interesting game of roulette "somewhere in New York" on January 19 last came to light yesterday when Nicholas Riabouchinsky, a wealthy Russian who is here to purchase munitions for the Czar's armies, filed an answer in the Federal Court to a suit by Timothy J. McKenna for \$45,000.

Mr. Riabouchinsky's brother in Paul Riabouchinsky, President of the Russian Imperial Council, and president of the Moscow Stock Exchange.

For a time Riabouchinsky was installed in an elaborate suite at the Hotel Knickerbocker. Just ten days prior to the date he said the roulette game took place a page article was published regarding valuable paintings and other objects of art he brought here.

J. Ward Follette, of No. 233 Broadway, is attorney for McKenna, who is bringing the suit. He refused to reveal the identity of his client or give details. The papers filed said \$45,000 is due by Riabouchinsky in settlement of an account.

The answer filed by the defendant disclosed the only details on record about the game. His attorneys, Weschler & Kohn, of No. 49 Broadway, denied knowledge of any money due McKenna. The only transaction he had with him, if he ever had any, it is said, was when they were in a game of roulette on January 19, 1916.

SUES RICH RUSSIAN FOR UNDEFINED DEBT

Czar's Munition Envoy Says if He Owes McKenna \$45,000 It Is for a Roulette Loss and Void.

ADmits HE SAT IN A GAME

Demand for Payment Made in Court Gives No Hint of How Obligation Was Contracted.

Suit has been brought in the Federal District Court by Timothy J. McKenna, whose address is not given, against Nicolas Riabouchinsky of Moscow, now a guest at the Hotel Vanderbilt, for a settlement of "several accounts" upon which Mr. McKenna alleges there is still a balance due him of \$45,000.

Behind the papers filed yesterday there is a half-told tale of a roulette game in which thousands of dollars changed hands. M. Riabouchinsky came to this country with his wife in October of last year. He is a member of the Organization of the War Committee of Moscow, which is active in providing for the National War Budget. In addition to his social and political prominence, it was announced when he arrived that he came here as the representative of Russian capitalists who desire to invest several million rubles in United States machine tools and other appliances for turning out war materials in Russia.

The complaint was filed by J. Ward Follette of 223 Broadway, as attorney for McKenna. Mr. Follette refused yesterday to discuss the case or give any details of the transaction through which McKenna claims \$45,000.

"I told my client that I would not talk about it or give any information regarding himself, and that promise I intend to keep," said Mr. Follette.

The latest move in the case was made yesterday by Weschler & Kohn of 42 Broadway, the legal representatives of Riabouchinsky, who filed a brief answer, coupled with a request that the suit be dismissed. M. Riabouchinsky frankly admits having played roulette, but he does not admit that he owes McKenna the sum the latter seeks to recover. In the words of his answer, he "denies each and every allegation," and more than that he says that on Jan. 19, 1916, he and the plaintiff engaged in a game of chance known as roulette. This he says was the only transaction between them, and he believes that the dealings set forth in the papers filed by McKenna refer to a game of chance. He further alleges that "all transactions and all acts between the defendant and the plaintiff were wagering contests which are without consideration and void."

Because of this, Riabouchinsky asks that the suit be dismissed. His attorneys were unwilling yesterday to go into the details of the roulette game, but it was contended by Walater Kohn last night that M. Riabouchinsky had no clear knowledge that he had ever met McKenna, much less that he owed him any such sum as he has been sued for.

M. Riabouchinsky could not be found last evening. At the Vanderbilt Hotel it was said that he was not in his suite and that he and his wife had gone out for the evening. In a well-known restaurant where Mr. McKenna is usually to be found it was said that he was "not around."

A large sturdy man is the Russian visitor, with long, glossy brown hair and a brown curly beard that hangs from his chin, his cheeks being smooth shaven. This beard is cut off square in front and gives him the appearance of a Frenchman rather than a Russian. He speaks little English and his young Italian wife acts as interpreter for him. He is the proprietor of "The Dawn of the Nation," a newspaper published in Moscow and his brother Paul is President of the Imperial Council, President of the Moscow Stock Exchange and associated with Nicolas in the proprietorship of the newspaper. He brought to this country, which he reached by way of Japan and San Francisco, thirty-one old masters, formerly of the collection of the late Count Galimtcheff Kou tousoff, of Russia. These he sold here on April 26 and from the sale \$31,850 was realized.

An art critic and a writer on art subjects, M. Riabouchinsky several months ago gave an exhibition of Russian sketches in Paris which attracted much attention.

A suit to recover in a gambling transaction, in which a Tim McKenna figured, was brought in January, 1910, when Frank McDougal brought suit in the Supreme Court to compel William H. Nolan to make good on a check for \$13,600 drawn by Nolan to McKenna and cashed by McDougal.

The money for which the check was

written was lost in a faro game on Oct. 12, 1908. Nolan did not deny signing the check, but charged there had been a conspiracy to defraud him. After the case was thrown out of court Nolan said that he had been playing faro with McKenna and finally, when he was out about \$100,000, he decided to quit. He paid McKenna what money he had on him and gave him the check. Later he was informed by a friend he met in Broadway that he had been "steered wrong," and upon the advice of the friend he stopped payment on the check. It was not until over a year later that McDougal brought suit. McDougal, Nolan said, was the dealer in the game.

Mme. Riabouchinsky Asks Divorce

World-Famous for Her Beauty

Husband Noted Art Connoisseur

ME. FERNANDO ROCCHI RIABOUCHINSKY, known as one of the most beautiful women in the world, and her husband, Nicholas Riabouchinsky, purchasing agent for the Russian Government, whom she is suing for divorce.



Defendant, Russian Agent, Re-
ported Recently to Have Lost
\$45,000 at Roulette.

Mme. Fernando Rocchi Riabouchinsky, famed as one of the three most beautiful women in the world, yesterday sued for divorce. The defendant is Nicholas Riabouchinsky, purchasing agent for the Russian Government, who was recently reported to have lost \$45,000 in a roulette game.

Last April Riabouchinsky appeared in this city with some paintings which had formerly belonged to Prince Golinicheff-Koutousoff, personal secretary to the Dowager Empress Maria Feodorovna. The paintings, said to include art treasures from the Czar's Winter Palace in Moscow, were sold subsequently at the Hotel Plaza.

The noted beauty married Riabouchinsky, an art connoisseur, in Paris in 1914. They travelled through Russia and later came to this city, where the defendant represented his government in contracts.

The complaint in the divorce action is very meagre in details. It asserts the defendant has been friendly with "an unknown woman." The lawyers refused to add any information.

The parties to the action separated two weeks ago. Since that time the defendant has lived at the Vanderbilt Hotel. He denies the charges.

6718
4

ON FREE PUBLIC VIEW
FROM 9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

FROM SATURDAY, APRIL 22nd, 1916
UNTIL
THE MORNING OF THE DATE OF SALE INCLUSIVE

PRIMITIVES AND OTHER OLD MASTERS
BELONGING TO
NICOLAS RIABOUCHINSKY
MOSCOW, RUSSIA

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON WEDNESDAY EVENING, APRIL 26th, 1916
BEGINNING AT 8.30 O'CLOCK
IN THE GRAND BALLROOM OF
THE PLAZA
FIFTH AVENUE, 58th TO 59th STREET

602

ILLUSTRATED CATALOGUE
OF THE
VALUABLE PAINTINGS
BY THE
OLD MASTERS
OF THE NORTHERN AND SOUTHERN SCHOOLS

BELONGING TO
MR. NICOLAS RIABOUCHINSKY
MOSCOW, RUSSIA
FORMERLY OF THE COLLECTION OF
PRINCE GOLINICHEFF-KOUTOUSOFF
PERSONAL SECRETARY TO HER MAJESTY
THE DOWAGER EMPRESS MARIE FEODOROVNA
WINTER PALACE, PETROGRAD

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE EVENING HEREIN STATED

DESCRIPTIONS WRITTEN BY MR. CHARLES H. CAFFIN

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1916



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE
SALE WEDNESDAY EVENING
APRIL 26th, 1916
IN THE GRAND BALLROOM OF
THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREET
BEGINNING AT 8.30 O'CLOCK

No. 1

PORTRAIT OF A YOUNG MAN

BY

PAULUS MOREELSE

PAULUS MOREELSE

HOLLAND (Utrecht) : 1571—1638

No. 1—*PORTRAIT OF A YOUNG MAN*

(Panel)

150

Height, 9 1/4 inches; width, 7 1/2 inches

S. A. van Wezel

THE figure, seen almost to the waist against an olive background, faces three-quarters to the left, while the eyes look toward the right. The dark-brown hair is brushed up into a roll above the forehead, and a single curl, brought forward from above the left ear, lies upon the cheek. The face is distinguished by glowing flesh tints; brows that form a double curve over the gray eyes, and full lips, meeting in a Cupid's bow. The neck is hidden by a lace ruff, buttoned close up to which is a black tunic, with tight sleeves and shoulder caps. On the back is an inscription: "Orazzio d'Aless. d'Amer. Temperani l'anno XX nel AET.", which would suggest that the portrait was painted during the artist's sojourn in Rome.

To R. Ederheimer



No. 2

PORTRAIT OF MARTIN LUTHER

BY

LUCAS CRANACH THE ELDER

LUCAS CRANACH THE ELDER

GERMAN (Saxon School): 1472—1553

No. 2—*PORTRAIT OF MARTIN LUTHER*

(Panel)

100.—

Height, 9½ inches; width, 7 inches

E. H. Stringer

THE figure of a man is shown as far as the waist, facing three-quarters to the right; the hands, as they hold an open book, resting on the top of a slab of stone. The head is covered with grayish white hair of nearly the same tone as the background. The eyes are brown and piercing, beneath finely penciled arched brows; the nose is strong and thick; the mouth small and firmly set, and the chin and jaw are noticeably large and full. A white collar, with a black edge, is fastened above the red border of what appears to be a black robe. There are also traces of the coat having had a brown fur collar, but the picture is in bad condition. On the slab are inscribed three couplets in Latin hexameter and pentameter verse. The first is as follows:

“Cernis ut invicto dederat natura Lutherο
Flammantes oculos, oraque plena Deο,”

which may be translated:

“To Luther, unconquered, thou seest how nature had given
Eyes charged with flames and countenance full of the Lord.”



CERNIS UT DIVICIO DEFIDAT NAPYRA LUTHERO
FLAMMAMITES OCULOS ORAQ; PLENA DEO.
MAIUS ERAT EUMEN, QVO CHRISTI MUNERA VIDERET,
ET QVAE SINT FIDEI IUSTIFICANTIS OPES.
QVEM MARTINE SONAS ET VOCE ET PECTORE CHROMA
HVNCA MEA VOX ETIAM VITA FIDESQ; SONET.

No. 3

PORTRAIT OF A YOUNG MAN

BY

ANTON VAN DYCK

ANTON VAN DYCK

FLEMISH: 1599—1641

No. 3—*PORTRAIT OF A YOUNG MAN*

(Panel)

+ 100 -

Height, 9¾ inches; width, 7⅓ inches

W.W. Deaman Agent

PAINTED in golden brown tones, the figure of a young man is shown to a little below the waist, slightly inclined to the right. His hair curls low on the forehead and falls in "cavalier" ringlets over the ears. Fitting close under the chin is a broad linen collar, edged with spikes that spread over the tunic. The latter has slashed sleeves, disclosing undersleeves of lawn with lace cuffs. A sash surrounds the waist, and from the left shoulder a bandolier crosses the chest. On this the young man holds his right hand, with the fingers elegantly splayed, while his left hand grasps a truncheon. The background is composed of drapery.



No. 4

THE VIRGIN ENTHRONED

BY

JAN (GOSSART) VAN MABUSE

JAN (GOSSART) VAN MABUSE

FLEMISH

Born about 1472 at Maubeuge; died 1541.

No. 4—*THE VIRGIN ENTHRONED*

(Panel)

572-570. Height, 11 $\frac{3}{4}$ inches; width, 8 $\frac{3}{4}$ inches

Otto Berner Agent

THE Virgin, draped in a violet-rose mantle of ample folds that yet cling to her figure, is seated with her face held close to the Child's, as He stands on her lap. Her throne is an elaborate construction of Flemish Renaissance design, that rises from a white marble dais to the top of the picture, where the canopy is crowned with a circle, enclosing the winged head of a cherub. Conspicuous features of the carved work are two newel posts, surmounted by conventionalized fleurs-de-lis, and two pendants that droop from the canopy. At the back of the Virgin is an opening through which appear the details of a landscape that also extends beyond the throne, showing, on each side, a house. The one on the left is backed by wooded hills, leading to craggy mountains; the one on the right by water, following the windings of a precipitous shore line.



No. 5

*MADONNA AND CHILD
WITH ANGELS*

BY

HENDRIK VAN BALEN

AND

JAN BRUEGHEL

HENDRIK VAN BALEN
AND
JAN BRUEGHEL

FLEMISH: 1560—1632 or 1638; 1568—1625

No. 5—*MADONNA AND CHILD
WITH ANGELS*
(Panel)

675.—

Height, 10½ inches; length, 13 inches

Otto Berner Agency

THE landscape, painted by Jan Brueghel, presents in tones of green and blue a sylvan glade, bordered on the right by water, which extends to a woody bank, surmounted by blue hills. Against the water appear two red-breasted birds, perched on twigs in the foreground, while a third is similarly depicted on the left of the composition beside a leafy bank. Under the shelter of foliage in the center sits the Virgin, clad in a rosy robe with a blue drapery across her lap. On this stands the Child, turning with eager hands toward a dish of fruit, offered by an angel kneeling at the left. The latter is fancifully attired in a yellow silk gown, fluttering above a red skirt. Another angel kneels behind her. The heads of Madonna and Child are distinguished by nimbi of suffused glory; and flowers, dear to the Virgin—forget-me-nots, pink and white roses—lie scattered at her feet.



No. 6

THE CRUCIFIXION

BY

MARCELLUS KOFFERMANS

MARCELLUS KOFFERMANS

Admitted free master of the Guild of S. Luke in Antwerp, 1549.

No. 6—*THE CRUCIFIXION*

(Panel)

250 Height, $13\frac{3}{4}$ inches; width, $10\frac{3}{4}$ inches

Edu. Stone

THE Saviour, on a cross bearing the monogram "I.N.R.I." hangs between the T-shaped crosses on which are suspended the two thieves, the impenitent one being distinguished on the right by the contortion of his limbs. The figures are tinged with brownish tones, which also are employed in the landscape and a view of Jerusalem with turreted walls and a domed temple. The sky is overcast with dark gray stormy clouds. The Magdalen, robed in white, kneels with her arms around the Saviour's cross, holding a dove-gray drapery that descends over the lower part of her figure. As if invoking pardon for the sinner, the Virgin stands at the left, shrouded in a blackish-blue mantle, while on the Saviour's right S. John also stands in pleading attitude with arms extended toward the Magdalen. The expression of death is variously, but with marked convincingness, portrayed in the figures on the crosses.



No. 7

MILKING SCENE

BY

PAUL POTTER

PAUL POTTER

HOLLAND: 1625—1654

No. 7—*MILKING SCENE*

(Panel)

775— Height, 14 inches; length, 18 inches
Atto Borneo Agent.

A HERD of cows is grouped in the foreground and on one of them a milkmaid leans an arm, as she stands holding her bucket. A man with a stick approaches from the right, while to her left a woman, in white cap and red skirt, is seated on the ground beside a large brass bowl. Behind the figures extends a row of eight trees, whose stems and traceried boughs and foliage form a screen, beyond which appears a gabled building with turret and spire. The entrance to its grounds seems to be on the left of the composition, through a gateway of brick piers, surmounted by lions. On the right, in the middle distance, a narrow, arched bridge leads to meadows, dotted with cattle, beyond which a village and church tower nestle amid trees.

Signed at the lower right, P. P.



No. 8

PORTRAIT OF A MAN

BY

LUCAS CRANACH THE ELDER

LUCAS CRANACH THE ELDER

GERMAN (Saxon School) : 1472—1553

No. 8—PORTRAIT OF A MAN

(Panel)

550⁰⁰

Height, 15 $\frac{1}{4}$ inches; width, 12 inches

S. C. Leninger Gallerie

TURNED three-quarters to the right appear the head and bust of a man of middle age. He is of sturdy, somewhat stubborn type; has brown hair threaded with yellow, growing thickly above the ears and stiffening on the crown. Wrinkles show below the eyes, which have full fleshy lids; the nose has a strong, flat bridge and the lips are compressed with a decided protrusion of the lower one. He wears a short mustache, a little growth below the under lip and a beard that curls close to the chin and jaw, extending to the ears. A white collar, edged with a frill and fastened with a string bow, lies over a black coat, which has a broad border of brown and buff fur over the shoulders and down the front.

Signed in the upper right-hand corner with a winged serpent and dated 1532.



No. 9

*SLEEPING NYMPHS SURPRISED
BY SATYRS*

SCHOOL OF BOUCHER

SCHOOL OF BOUCHER

FRENCH: EIGHTEENTH CENTURY

No. 9—*SLEEPING NYMPHS
SURPRISED BY SATYRS*
(Panel)

700-

Height, 16½ inches; width, 13½ inches

J. G. Gerry

FOUR sleeping nymphs are grouped in the foreground around a goblet and grapes, their rosy nude forms interlaced in soft allurement. One holds a leopard's tail; another, on the right, reclines upon a blue drapery, while the figure *vis-à-vis* to her is supported by red cushions. Above her a carved satyr's head projects from a ruined fountain, to which is attached an amber-brown silk curtain that forms a shelter for the sleepers. Peering over the top of it are the faces of two satyrs crowned with vine leaves, and the face of a baby Love. Another Love hovers in the air, brandishing in each hand a torch.



No. 10

A WATERSIDE WITH BOATS

BY

SALOMON VAN RUISDAEL

SALOMON VAN RUISDAEL

HOLLAND: 1600(?)—1670

No. 10—*A Waterside with Boats*

(Panel)

150 ~~or~~ Height, $15\frac{1}{2}$ inches; length, $23\frac{1}{4}$ inches

A. J. van Wezel

THE foreground is composed of water, the smooth surface of which is interrupted by boats and the reflections of trees that fringe the opposite bank. Near the left of the latter appears a buff-colored hut, overhung by a yellow willow and a green tree, under which a man is seated. Trees extend along the waterside in a perspective line that comes to a point on the extreme right. Here, a boat dots the water like a speck. Nearer to us lie two others; while about the center of the foreground, still another pair is in plainer view—occupied, respectively, by three and two figures. There is a prevalence of gray tones in the landscape, suggestive of misty atmosphere; but toward the left of the sky hovers a rosy creamy cloud, near which two birds are flying.



No. 11

RIVER FISHING SCENE

BY

JAN VAN GOYEN

JAN VAN GOYEN

HOLLAND: 1596—1656

No. 11—*RIVER FISHING SCENE*

(Panel)

550.—

Height, 14½ inches; length, 23½ inches

a. S. van Nezel

THE bend of a river occupies the foreground, where a man in a boat is approaching two eel-pots that are slung from a cross-bar, supported on posts. Farther back to the left lie two other boats with fishermen, while a fourth is moored to a stake by some rushes, at the extreme left of the foreground. On the opposite side of the composition the shore slopes up to a bank, under the lee of which sit two women in conversation with a man, who stands leaning on a stick. Beyond this group appears a clump of trees, near which is a single bird in flight, while a flock of six are silhouetted, higher up, against a puff of cloud. On the left of the middle distance a windmill rises among trees that show faintly along the horizon. The color scheme involves a prevalence of golden brown, indicative of Van Goyen's earlier manner.



No. 12

PEASANTS FIGHTING

BY

PIETER BRUEGHEL THE
ELDER

PIETER BRUEGHEL THE ELDER

FLEMISH: ABOUT 1530—ABOUT 1570

No. 12—*PEASANTS FIGHTING*

(Panel)

300⁰

Height, 16 inches; length, 22 inches

E. G. Stringer

THE scene is a village green, backed by gabled houses, leading on the right to a wide street where peasants are congregated. Playing-cards are scattered about the foreground and at the right a bench has been overturned. A woman, whose arms are folded, is falling with it, being pressed back with a three-pronged fork by a man on whose head a flail is descending. It is wielded by a fellow in olive-green coat and gray hose, who in turn is being pulled back by another man. The group is completed by another man and a woman, while in the left middle distance still another man stands between two trees in the act of hurling a missile. Opposite, at the left, a girl with a milk-pail on her head is approaching from a glade of trees that leads to a red house.

*Signed on a barrel at the lower left and dated: P.
BRUEGHEL 157?*



No. 13

LANDSCAPE WITH FIGURES

BY

JOSSE DE MOMPER

AND

PIETER BRUEGHEL III

JOSSE DE MOMPER
AND
PIETER BRUEGHEL III

FLEMISH: 1564—1634; 1589—1638

No. 13—*LANDSCAPE WITH FIGURES*

(Panel)

550 :: Height, 16½ inches; length, 23¾ inches
Its Bernet Agent

THE landscape, painted by De Momper, is in tones of blue and cream, with a foreground, representing a knoll, of rich golden brown. Here Brueghel has added the figures—a man in gray suit, with a sack on his back, standing in conversation with two women; one of whom, distinguished by a red skirt, is seated, while the other rests her basket on a boulder. A boy with a basket on his arm is looking away toward a greyhound at the left. Behind this group a man and his dog approach the brink of the knoll, below which another man is disappearing. A cross stands on the edge of ground, showing dark against a valley and distant hills, on which appears a church. Another church occupies the middle distance at the right; a wood of bossy trees rising behind it on the lower level of a precipitous crag. On the summit of the latter the glimpse of a castle peeps out from the foliage of a tree that mounts up from the right of the foreground.



No. 14

MADONNA AND CHILD

BY

JOOS VAN CLEEF THE ELDER

JOOS VAN CLEEF THE ELDER

(Master of the Death of the Virgin)

GERMAN (Cologne): Died 1540

No. 14—*MADONNA AND CHILD*

(Panel)

550

Height, 19 inches; width, 13½ inches

Edw. Stone

WITH a veil, transparent as water, trickling over her soft blond hair, which falls in ringlets to her shoulders, the Virgin is seated in the center of the composition. A rosy mantle, lined with brown fur and bordered with gold filigree, partially conceals her deep blue robe, which is cut square across the bosom, and has loose sleeves, folded back at the wrists, so as to reveal the gray lining. On her right hand she supports the sleeping Infant, whose own right hand clutches the thumb of the Mother's left hand, while His left is twined around her second finger. Behind the figures is a landscape, executed with minute detail in tones of blue and brown, at the left of which appears an archer shooting up into a tree, while on the right two swans float on water, near a bridge that leads back to a cathedral and a windmill.



No. 15

MADONNA AND CHILD

BY

GIOVANNI ANTONIO BAZZI

GIOVANNI ANTONIO BAZZI

(Called SODOMA)

ITALIAN (Sienese) : 1477—1549

No. 15—*MADONNA AND CHILD*

(Panel)

700.— Height, 22 inches; width, 14½ inches
R. Ederheimer

DRAPED in a bluish green mantle that falls from her head to the ground over a rose-colored robe which clings to her supple figure in many folds, the Virgin kneels in the center, her arms extended in expressive gesture, her body inclined in loving adoration toward the Christ who sleeps on a crimson cloth at the right. In the opposite corner of the picture the infant S. John kneels, with hands raised in prayer, but his head turned toward the left, in which direction also, a dog, by his side, is gazing. Above the child's figure appears S. Joseph, whose old and reverent head is bent toward the Virgin, while his right hand is raised with spread fingers in a gesture of protection. Behind the Christ kneels an angel with rosy wings, clad in an iridescent robe of red and blue. Farther back two slim trees with bushy tops form the prelude to a hilly landscape.



No. 16

MADONNA AND CHILD

ATTRIBUTED TO THE MILANESE
SCHOOL OF
LEONARDO DA VINCI

**Attributed to the Milanese School of
LEONARDO DA VINCI**

ITALIAN (MILANESE) : 1452—1519

No. 16—**MADONNA AND CHILD**
(Panel)

1050 · Height, 24 inches; width, 17 $\frac{1}{4}$ inches
R. Ederheimer

THE Virgin is represented standing behind a balustrade, on which reclines the nude figure of the Infant Christ, whose head is supported by a plum-red cushion, held in place by the Mother's right hand. His head is clustered with golden curls, and He holds a bunch of daisies to which He is pointing with His left hand. Madonna's face, lowered toward her Child's, is of oval shape, with arched brows and drooping eyelids, a nose long and rounded at the tip, and a curving mouth with a full underlip. Her head and figure are wrapped in a blue mantle, the rosy lining of which is revealed around her golden chestnut hair, and in the folds of the drapery over her arms. The background is a wall of dark olive-green, pierced by two small arched windows, through which appear glimpses of rocky landscape, the one on the right including a group that suggests the Flight into Egypt.



No. 17

MADONNA AND CHILD

BY

FILIPPO LIPPI

FILIPPO LIPPI

ITALIAN (Florentine): 1406—1469

No. 17—MADONNA AND CHILD

(Panel)

13-50 12

Height, 25 $\frac{1}{4}$ inches; width, 16 $\frac{1}{2}$ inches

W.W. Seaman Agent

THE Infant Christ reclines in a half-seated posture on the left of the composition, turning His head to gaze at the spectator, while stretching His arms toward the Mother. She kneels at the right, with hands devoutly joined and her head bowed in absorbed reverence and love. A solid gold nimbus, pricked with indentations, surrounds her head, over which a dainty veil falls in a series of fluted folds. The downcast eyes are deep brown and the face is delicately tinged with rose. Part of her crimson robe is visible beneath a blackish blue mantle that is edged with gold and embellished on the shoulder with a gold star of eight points. The landscape setting includes a formation of rocks, slaty-colored, like the ground, while to the right, painted in tones of brown and pale blue, spreads a valley, intersected by a winding stream and bounded by blue hills, beneath a sky of faintly luminous blue.



No. 18

ALTAR PANEL

BY

GERARD VAN DER MEERE
(OR MEIRE)

GERARD VAN DER MEERE (or MEIRE)

FLEMISH (Ghent)

Flourished about 1452 to about 1472.

No. 18—*ALTAR PANEL*

(Panel)

/ 250 Height, 30 $\frac{1}{4}$ inches; width, 10 $\frac{3}{4}$ inches

Gondard

FROM an arched gateway, overhung with a portcullis, a lady in the costume of the fifteenth century has come forth to greet an elderly man. She is bending her knee and leaning forward as if in the act of curtseying, while he also bows to her, resting his left hand on her right upper arm and his right on her other arm above the wrist. He is attired in an old rose drapery over a robe of gold tissue, and wears a blue cap, with brown fur border in the front of which is a star of pearls. The lady's head is covered with a white cloth, fastened under the chin; over which lies an ashy plum-red veil that falls in loose folds to the ground, disclosing a little of her blue gown. The figures are standing in a paved court, enclosed at the back by a battlemented wall, over which appear the spire-tipped turrets and roof of a pile of buildings.

The panel appears to be one wing of a triptych, to which No. 19 is a companion.



No. 19

ALTAR PANEL

BY

GERARD VAN DER MEERE

GERARD VAN DER MEERE

FLEMISH (Ghent)

Flourished in the second quarter of the XV century.

No. 19—*ALTAR PANEL*

(Panel)

650⁰

Height, 30 1/4 inches; width, 10 3/4 inches

G. Standard

THE scene is a Gothic interior, with a round-topped window composed of two trefoiled lights, surmounted by a quatrefoil. A canopy of brocade overhangs a table or altar, spread with a white cloth, on which lie five gold pieces. Behind the altar stands an ecclesiastic in a rose-colored mitre from which a drapery of the same color falls over the shoulders of an apple-green vestment. Moving away on the right of the composition, with a lamb in his arms, is the man who appears in No. 18, while behind him another man, distinguished by long brown hair, is offering a lamb at the altar. On the floor, in the left of the foreground, lies a lamb with its throat cut.

The panel appears to be one wing of a triptych, to which No. 18 is a companion.



No. 20

*PORTRAIT OF CHARLES V OF
GERMANY AND I OF SPAIN*

BY

CHRISTOPH AMBERGER

CHRISTOPH AMBERGER

GERMAN (Augsburg): (?)—1563

No. 20—*PORTRAIT OF CHARLES V
OF GERMANY AND I OF SPAIN*

(Canvas)

325-1-

Height, 25 inches; width, 19½ inches

a. S. van Noyzel

THE figure is shown to the waist, facing three-quarters to the right, the hands, one resting on the other, appearing at the foot of the canvas on a black, arc-shaped object, decorated with gold arabesques. The head is covered with soft white hair, arranged in wavy rows, while the mustache and beard, curved round the square chin and jaws and growing up to the ears, where some black appears, complete the white framing of the face. The latter, as well as the hands, is painted in limpid colors with miniature-like refinement. The eyes are olive-gray, surrounded by wrinkles; the nose is long, slender and aquiline, and the crimson underlip has the protrusion characteristic of the Hapsburg lineage. In the upper left corner of the olive-green background appear armorial bearings, enclosing the castles of Castile.



No. 21

MADONNA AND CHILD

BY

PIERO DI COSIMO (DI LORENZO)

PIERO DI COSIMO (DI LORENZO)

ITALIAN (Florentine) : 1462—ABOUT 1521

No. 21—*MADONNA AND CHILD*

(Panel)

Height, 24 1/4 inches; width, 20 inches

1109 "

W.W. Gearman Ogem

AGAINST an evening sky of primrose hue, the beautiful head of Madonna is seen, turning to the right, as she stands beside a scarlet-topped table, on which stands the nude figure of the Infant Christ. He gently grasps a little bird, and nestles up to His Mother's body, while she joins her hands in prayer. Her headdress is composed of a gossamer white veil over a silk drapery of silvery wine-colored tones, which is knotted over the ears and falls to the shoulder. The blue mantle is turned back, like lapels across the bosom, revealing the yellow-gold lining, which also shows in the folds around the elbow. Her robe is of crimson velvet, gathered into tucks by the neck-band, which is embroidered with gold diaper, and by the band at the waist. In the background, on the right, appears the glimpse of a city with walls and towers.



No. 22

*THE HOLY FAMILY WITH S.
JOHN*

BY

GIOVANNI ANTONIO BAZZI

GIOVANNI ANTONIO BAZZI

(Called SODOMA)

ITALIAN (Sienese): 1477—1549

No. 22—*THE HOLY FAMILY WITH S. JOHN*

(Panel, Tondo)

850 0 "

Diameter, 30 $\frac{3}{4}$ inches

Klemberger Galleries

THE Virgin occupies the center of the composition, leaning toward the left, as she regards with reverent solicitude the Child Christ, who is seated beside her. He turns His head to the infant S. John, on the left, who is clad in a skin from which a plump arm and leg protrude. A transparent veil covers the yellow hair of the Virgin, who is dressed in a deep blue mantle and rose-colored robe, the latter being embellished around the neck and sleeves and over the shoulders with a diaper of gold embroidery. To her right stands S. Joseph in a mustard-yellow mantle and an olive-brown tunic, edged with gold. His hands are raised and his head, distinguished by dignity and tenderness, is bowed in worshipful humility. Behind the figures spreads a landscape painted in tones of blue and white. It shows a hilly country, sprinkled with spray-like trees and intersected by a river, spanned by two bridges, over one of which a horseman is advancing at a gallop.



No. 23

FLIGHT INTO EGYPT

BY

HUGO VAN DER GOES

HUGO VAN DER GOES

FLEMISH (Ghent): ABOUT 1435—1482

No. 23—FLIGHT INTO EGYPT

(Panel)

85012

Height, 31½ inches; width, 11 inches

R. C. Oliver

THE Holy Family is represented at the foot of the composition, journeying toward the right; the Virgin being seated on an ass, whose body is nearly hidden by her greenish black mantle. Her head is protected by a straw hat, worn over a white cloth that descends upon her shoulders and down her back. She is seen in profile, gazing tenderly at the Child, whom she holds up so as to bring His face near hers. Joseph turns round to gaze at the pair, as he walks by the ass's head, carrying a bundle on a stick over his right shoulder and a basket in his left hand. His headdress is blue, as also is his tunic, over which he wears a rose-colored cloak. On the left of the group two trees rise to the height of the picture, where their foliage unites in a mass against the blue sky. In the middle distance, at the right, a camel and its rider are approaching an archway that forms part of a mound, with steps ascending to a pedestal, surmounted by a blue globe. A pilgrim is making the ascent upon his knees.



No. 24

*CHRIST WITH THE DOCTORS IN
THE TEMPLE*

BY

HIERONYMUS VAN AEKEN

HIERONYMUS VAN AEKEN

(Called JEROM BOSCH)

HOLLAND: ?1460—1518

No. 24—*CHRIST WITH THE DOCTORS
IN THE TEMPLE*
(Panel)

3250

Height, 26 $\frac{1}{4}$ inches; width, 23 inches

m. de Broek

THE scene is an interior, painted in tones of brown, opening through an arched entrance on the left into a street, where two figures are approaching. In the back wall are two round-topped windows, flanking a small column, the capital of which is carved with a kneeling figure, holding the Tables of the Law. Beneath this sits the youthful Christ, holding up two fingers of the right hand in blessing, as He watches one of the doctors on the left, who with palm exposed and index finger raised is arguing emphatically. Two men are near Him, while on the right-hand side of the room sit five, with various expressions of attention or indifference. One old man in a black cap has gone to sleep. The faces of all the personages are shrewdly characterized. Near the lower right corner a tortoise-shell butterfly has settled on the paved floor.



No. 25

MARTYRDOM OF S. CATHERINE

GERMAN SCHOOL

(XV CENTURY)

GERMAN SCHOOL

(XV CENTURY)

No. 25—*MARTYRDOM OF S. CATHERINE*

(Panel)

300

Height, 26½ inches; length, 27½ inches

E. K. Stringer

THIS seems to be a companion picture to No. 26. In an open space, backed by rows of gabled houses, a group is gathered around the Saint, over whose head floats the Dove in Glory. The lady of Alexandria is dressed in a gown of gold and black brocade, flounced with white. Her hands are fastened behind her back, and a soldier, grasping her left arm, has plunged a sword through her neck. Another torturer, standing on her right, has taken a coal from a bucket with a pair of pincers and holds it to the crown of her head; while a third is blowing with bellows at a fire that is set around her feet. Meanwhile, with other figures at the left, stands a black-haired, black-bearded man, conspicuous in a scarlet robe, damasked with gold, who holds one hand over his heart. The same figure appears in No. 26 and may represent the Saint's earthly lover, converted by her constancy to the Faith.



No. 26

*PRISONER BEFORE AN
EMPEROR*

GERMAN SCHOOL
(XV CENTURY)

GERMAN SCHOOL

(XV CENTURY)

No. 26—*PRISONER BEFORE AN EMPEROR*

(Panel)

225-2

Height, 26½ inches; length, 27½ inches

E. H. Harrington

THIS seems to be a companion picture to No. 25 and to represent another incident in the story of S. Catherine. The man in scarlet and gold robe, who appeared in the other picture with his hand on his heart, is here being dragged by two soldiers into the presence of a crowned monarch, seated on a throne. Presumably it is the Emperor Maximinius, though, while his right hand grasps a sword, he holds in his left a black orb, surmounted by a cross. He is attired in a bluish-green robe with a broad white collar and a broad border of white at the bottom of the skirt. The throne is set beneath a red canopy in a Gothic interior, which includes an arched entrance and a mullioned window. The subject possibly depicts the fate of S. Catherine's lover, who yielded to her influence and embraced the Faith.



No. 27

LANDSCAPE WITH FIGURES

BY

JOSSE DE MOMPER

AND

PIETER BRUEGHEL III

JOSSE DE MOMPER
AND
PIETER BRUEGHEL III

FLEMISH: 1564—1634; 1589—1638

No. 27—*LANDSCAPE WITH FIGURES*
(Panel)

650 :-

Height, 24 3/4 inches; length, 40 3/4 inches

A. L. van Nezel

THE landscape, painted by De Momper, shows on the right of the foreground a rocky bank crowned with a clump of oaks, from which a pathway descends. Farther back is a hillside, covered with fir trees, and beyond this sweeps a view of valley, cut by a winding stream. The vista terminates in ranges of blue mountains. The figures, supplied by Brueghel, include a woman and child approaching by the pathway, on the right, a group that is composed in the foreground. The center is occupied by a woman in red cloak and blue skirt, accompanied by a spaniel. She stands near an ass, laden with panniers, in each of which is a baby. On the right are disposed a man, a child and two women, one of the latter being engaged in washing linen. Balancing these on the left of the foreground is a man holding an ass, while its saddle panniers lie on the ground beside a red cloak.



No. 28

*A MOUNTAIN LANDSCAPE WITH
ABRAHAM'S SACRIFICE OF
ISAAC*

BY

HENDRIK (CALLED HERRI) MET
DE BLES

HENDRIK (called HERRI) MET DE BLES

FLEMISH: ABOUT 1480—ABOUT 1550

No. 28—*A MOUNTAIN LANDSCAPE WITH
ABRAHAM'S SACRIFICE OF ISAAC*

(Panel)

600

Height, 23½ inches; length, 33½ inches

J. M. Wimpf

BLUE and gray mountains rising to crags and tower-like rocks are conspicuous in the left half of the background, the other part of which is occupied with level land, intersected by a river. On the edge of the farther shore rises a walled city surrounding a cathedral, while farther back a mountain range shows faintly against the sky. The middle distance is filled with brown, green and yellow trees in which buildings are embosomed. On the left of the foreground, Abraham has grasped the kneeling Isaac, but turns to find his uplifted sword arrested by a floating angel. Beside the group lie a faggot and a pot of fire, while the ram that is to be substituted for the child's life is seen "caught in a thicket." The patriarch's two servants, one of whom is a negro, are waiting on the right of the foreground beside an ass.



No. 29

*LANDSCAPE WITH REPRESENT-
ATION OF THE NATIVITY*

BY

JOACHIM D. PATINIR
(OR PATINIER)

JOACHIM D. PATINIR (or PATINIER)

FLEMISH: ABOUT 1490—ABOUT 1524

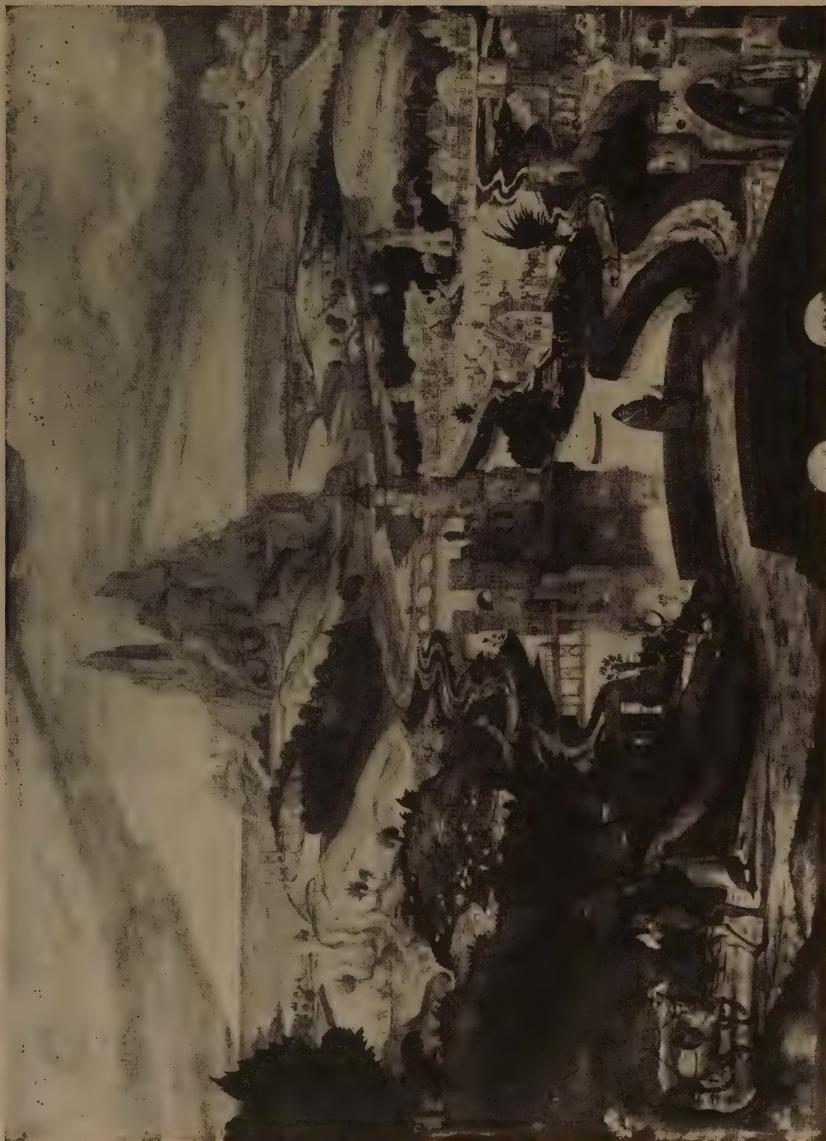
No. 29—*LANDSCAPE WITH REPRESENTATION OF THE NATIVITY*

(Panel)

2800 — Height, 25½ inches; length, 36½ inches
B. Burroughs

Metropolitan
Museum.

PROMINENT in the foreground is an arched bridge with red parapets, on one of which a man sits reading a book. In the light of the other details he may be supposed to be reading the prophecies of the Nativity, for this event is depicted on the right of the composition. Through an arched entrance two figures, one of them holding a lamb, the other a lantern, are passing into a court, surrounded by buildings. Here upon a slab of stone lies the Infant, whom the Virgin, S. Joseph and a shepherd are adoring, while the ox and ass stand at the back. Beyond this enclosure appears an open space, lively with figures and bounded by gabled houses and a church. The background of landscape displays a fascinating variety of details; in the center, a vista of water, island and bridges, extending to a precipitous rock, hollowed with grottoes and rising up in pinnacles, while on each side is an expanse of water, with a roadway following the sinuous curves of the shore.



No. 30

PORTRAIT OF A MAN

BY

GIOVANNI BATTISTA MORONI

GIOVANNI BATTISTA MORONI

ITALIAN (Bergamo, Venetian Territory): ABOUT 1520—1578

No. 30—*PORTRAIT OF A MAN*

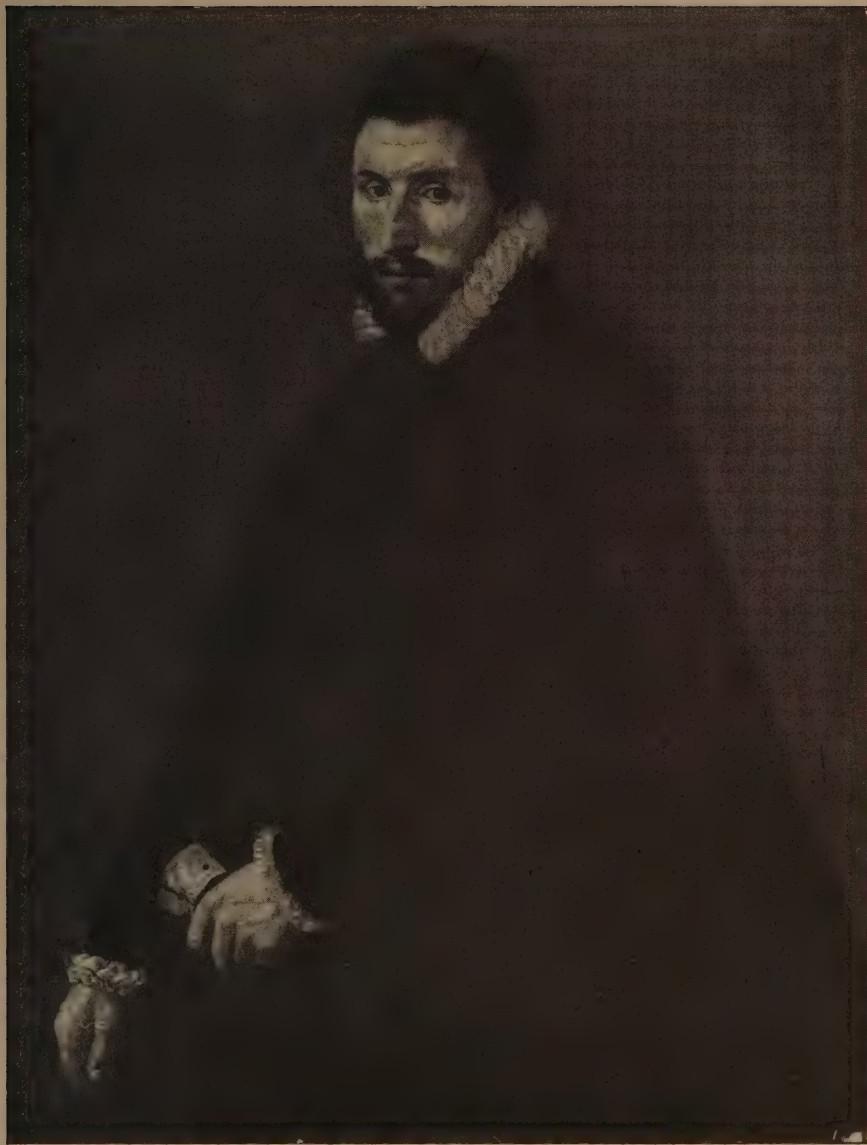
(Canvas)

350 ee

Height, 37 1/4 inches; width, 29 1/4 inches

T. Sedgwick

AGAINST a dark golden-brown background, the half-length figure of a man of middle age is depicted, three-quarters to the left, while his eyes gaze to the front. The hands are shown near the bottom of the canvas; the right holding a gray leather, cuffed glove. The interval between them and the head is occupied with the black masses of the costume, which consists of a cloak and a tunic, buttoned up to the throat, where the gravity of effect is relieved by a delicate white ruff. The subject's dark-brown hair grows in a little point over the forehead. The face is of brownish hue, rather rugged, with brown eyes, deeply set and fringed with wrinkles; a long, somewhat aquiline nose; and a mustache and pointed beard, a little lighter than the hair of the head.



No. 31

*MADONNA AND CHILD WITH
S. JOHN AND CHERUBS*

BY

LUCAS CRANACH THE ELDER

LUCAS CRANACH THE ELDER

GERMAN (Saxon School) : 1472—1553

No. 31—*MADONNA AND CHILD WITH S. JOHN AND CHERUBS*

(Canvas—transferred from Panel)

900. Height, 46½ inches; width, 32½ inches

✓. Brummer

THREE cherubs with blue-green wings, floating against an olive background, suspend a crimson velvet dossal over the sacred group. Madonna is seated, facing three-quarters to the left, with her arms tenderly encircling the Christ as He stands on her lap, offering an apple to the infant S. John, who looks up lovingly while resting a hand on a lamb's head. The Virgin's yellow hair, smooth over the head and falling in ringlets upon the shoulder, is covered with a transparent veil that reaches down to the almond-shaped brown eyes, which are looking out of the picture. She is clad in a blue robe that reveals a glimpse of filmy material at the neck.

*Signed at the upper right with the winged serpent
and dated 1535.*



No. 32

A BACCHANAL

BY

NICOLAS POUSSIN

NICOLAS POUSSIN

FRENCH: 1593—1665

No. 32—*A BACCHANAL*

(Canvas)

1600 —

Height, 38 inches; length, 54 inches

n.w. Seaman Agents

IN the center of a pleasant landscape, composed of suave, tranquil lines and masses, rises a mound, occupied by five trees that shelter a statue of Bacchus, raised upon a pedestal. At the foot of the latter is a votive wine-jar, near which are grouped three nude pipe-players and a fourth with a tambourine. Below the mound reclines a mother, whose child is struggling to reach her breast. A faun leans over her, and another is seated at the right beside a nymph, whose beautiful form is nude save for a pale rose drapery. On the left of this group two other nymphs are dancing with a youth, their blue and white draperies floating freely to the grace of their movements. The wreath of figures is completed by two other men dancing with spirited abandon, while, under the shadow of a tree on the left, two fauns set the measure with their pipes.

AMERICAN ART ASSOCIATION,

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THOMAS E. KIRBY,

AUCTIONEER.



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THEIR WORKS**

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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PRIMITIVES & OTHER OLD MASTERS BELONGING TO NICOLAS RIABOUCHINSKY

THE PLAZA, SALE WEDNESDAY EVENING, APRIL 26, 1916.

<u>No.</u>	<u>Buyer</u>	<u>Price.</u>
1	S. A. Van Wezel,	\$150.00
2	E. K. Stringer,	100.00
3	W. W. Seaman, Agt.,	400.00
4	Otto Bernet, Agt.,	525.00
5	Otto Bernet, Agt.,	675.00
6	Edward Stone,	250.00
7	Otto Bernet, Agt.,	1,775.00
8	Kleinberger Galleries,	550.00
9	D. Geo. Derry,	700.00
10	A. S. Van Wezel,	1,050.00
11	A. S. Van Wezel,	550.00
12	E. K. Stringer,	300.00
13	Otto Bernet, Agt.,	550.00
14	Edward Stone,	550.00
15	R. Ederheimer,	700.00
16	R. Ederheimer,	1,050.00
17	W. W. Seaman, Agt.,	1,550.00
18	J. Goudard,	1,250.00
19	J. Goudard,	650.00
20	A. S. Van Wezel,	325.00
21	W. W. Seaman, Agt.,	1,100.00
22	Kleinberger Galleries,	8,500.00
23	R. T. Oliver,	850.00
24	M. de Brezik,	325.00
25	E. K. Stringer,	300.00
26	E. K. Stringer,	225.00
27	A. S. Van Wezel,	650.00
28	J. M. Wimpil,	600.00
29	B. Burroughs,	2,800.00
30	T. Sedwick,	350.00
31	T. Brummer,	900.00
32	W. W. Seaman, Agt.,	1,600.00

SALE OF PRIMITIVES AND OTHER OLD MASTERS BELONGING
 TO NICOLAS RIABOUCHINSKY, MOSCOW, RUSSIA, AT THE
 PLAZA HOTEL, NEW YORK, WEDNESDAY EVENING, APRIL
 26th, 1916.

<u>NO.</u>	<u>B U Y E R S.</u>	<u>PRICES.</u>
1	S. A. Van Wezel	\$ 150.
2	E. K. Stringer	100.
3	W. W. Seaman, Agent	400.
4	Otto Bernet, Agent	525.
5	-do-	675.
6	Edw. Stone	250.
7	Otto Bernet, Agent	1775.
8	Kleinberger Galleries	550.
9	D. Geo. Derry	700.
10	A. S. Van Wezel	1050.
11	-do-	550.
12	E. K. Stringer	300.
13	Otto Bernet, Agent	550.
14	Edw. Stone	550.
15	R. Ederheimer	700.
16	-do-	1050.
17	W. W. Seaman, Agent	1550.
18	J. Goudard	1250.
19	-do-	650.
20	A. S. Van Wezel	325.
21	W. W. Seaman, Agent	1100.
22	Kleinberger Galleries	8500.
23	R. T. Oliver	850.
24	M. de Brozik	325.
25	E. K. Stringer	300.
26	-do-	225.
27	A. S. Van Wezel	650.
28	J. M. Wimpil	600.
29	B. Burroughs	2800.
30	T. Sedgwick	350.
31	T. Brummer	900.
32	W. W. Seaman, Agent	1600.

SALE OF PRIMITIVES AND OTHER OLD MASTERS BELONGING
TO NICOLAS RIABOUCHINSKY, MOSCOW, RUSSIA, AT THE
PLAZA HOTEL, NEW YORK, WEDNESDAY EVENING, APRIL
26th, 1916.

<u>NO.</u>	<u>B U Y E R S.</u>	<u>PRICES.</u>
1	S. A. Van Wezel	\$ 150.
2	E. K. Stringer	100.
3	W. W. Seaman, Agent	400.
4	Otto Bernet, Agent	525.
5	-do-	675.
6	Edw. Stone	250.
7	Otto Bernet, Agent	1775.
8	Kleinberger Galleries	550.
9	D. Geo. Derry	700.
10	A. S. Van Wezel	1050.
11	-do-	550.
12	E. K. Stringer	300.
13	Otto Bernet, Agent	550.
14	Edw. Stone	550.
15	R. Ederhsimer	700.
16	-do-	1050.
17	W. W. Seaman, Agent	1550.
18	J. Goudard	1250.
19	-do-	650.
20	A. S. Van Wezel	325.
21	W. W. Seaman, Agent	1100.
22	Kleinberger Galleries	8500.
23	R. T. Oliver	850.
24	M. de Brozik	325.
25	E. K. Stringer	300.
26	-do-	225.
27	A. S. Van Wezel	650.
28	J. M. Wimpil	600.
29	B. Burroughs	2800.
30	T. Sedgwick	350.
31	T. Brummer	900.
32	W. W. Seaman, Agent	1600.

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